



COMIX WORLD 213. January 15, 1983. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by Joshua Quagmire, whose CUTEY BUNNY 1 is reviewed by Diana Schutz this issue.* Subs: \$11 for 48.* BABYFAT 32 is out. Cover by George Kochell and it's 50c/stamp from CW. New Year's Special: COMPLETE BABYFAT/\$12 pp.* You get THE BEST OF 100 CARTOONS for \$5 from Kenny Moran, 216-B Sherbrook St., Wpg, Can. R3C 2B6. for 50c/stamp each, his minis: CANADIAN BIKER BLUES and THE WINNIPEG SUN.* KNOCKABOUT 4 out from England, an issue making fun of legal definitions of obscenity (see illos by Hunt Emerson and others on this page).* THE COMIX OF TWO CITIES is \$1.50 pp from Howski Studios, POB 804, Langhorne, PA 19047 (ROCK HORROR 3 is \$2 from Howski.)* JUST ANOTHER 8-PAGE WONDER 5 is 50c/stamp from Walt Rodgers, Box 2328, Columbia, NJ 07832. Walt has Brad Foster's WORKS IN PROGRESS, same price.* Hey, I need more panels for BABYFAT! Draw, draw, draw!

THE CARLILE FAMILY AND THE TEMPLE OF REASON

IN FEBRUARY 1820 POLICE ACTING ON A TIP-OFF FROM THE "SOCIETY FOR THE SUPPRESSION OF VICE, BLASPHEMY AND PROFANENESS"...



RAIDED A BOOKSHOP IN LONDON'S FLEET STREET—SEIZING THE ENTIRE STOCK OF BOOKS AND PAMPHLETS....



I CAN'T KNOCK JOE FOR NOT BEING A GOOD PROVIDER... WHENEVER I NEEDED ANYTHING TO SATISFY MY EXPENSIVE WHIMS AND FANCIES, WHY, HE'D JUST GO RIGHT OUT AND GET IT FOR ME...



KNOCKABOUT 4



Underground comix were consistently late this year and many promised titles did not appear. CALIFORNIA COMICS 4, rumored for July, is still not at press. Bob Sidebottom told me at Bay Con (11-27-82) that the money has not come through yet, but the book will be published when it does. BIZARRE SEX 10, originally scheduled for July, is rumored at press, but has still not appeared (as of 12-17-82). BOP, which was advertised as a quarterly re comix and music, was supposed to come out in May. It finally came out in August and was cancelled due to poor sales. Crumb's WEIRDO, another quarterly, has been late from the beginning. Three issues appeared in '82. RIP OFF COMIX slowed down in '82 and shifted to magazine format in an attempt to increase sales. If this gets them into the 7-11s, it will be a smart move, but one can't help remembering the fate of the RIP OFF REVIEW OF WESTERN CULTURE. The Last Gasp logo appears on ZAP 10, indicating that The Print Mint has eased out of comic publishing. Ron Turner has been reprinting the ZAPS for awhile now. Publishing less than a dozen comix in '82 indicates that Last Gasp is not focusing heavily on the medium. I asked Larry Todd what he thought of the future of the medium and he said he expected the comix would have to go toward the French album style (perfect bound a la the newest Corben tomes) or they would cease to be. Inflation is doing a job on the comix. With Pacific and other alternative companies charging a dollar for STARSLAYERS and WARPS, is a reader going to go for a \$2.50 ZAP? Or a \$2.95 GATES OF EDEN? The dealers I've talked to say ug sales are way down over '81. Gary Arlington told me a few months ago that his ug regulars no longer come in the store. They used to buy everyone that came out, but they can't afford two and three dollar books. When Reagan was elected, they stopped coming in the store.

1982 UNDERGROUNDS/CHECKLIST

- GAY COMIX 2
- AFTERSHOCK
- KNOCKABOUT 3, 4
- RIP OFF COMIX 10, 11
- FIRST KINGDOM 15
- WEIRDO 4-6
- HOOPA COMICS 3
- GATES OF EDEN 1
- ANTI-SOCIAL COMICS 1
- LAF (Australia)
- IT'S A DOG'S LIFE
- CHERRY PORTART
- COCAINE COMIX 4
- COMMIES FROM MARS 4
- FOUR-FISTED TALES
- JUNIOR JACKALOPE
- SHOCKING FEAR 1
- AMERICAN SPLENDOR 7
- PAPER CUTS 1
- TALES OF JERRY 2
- DEPRAVED COMICS
- FOOD FIRST COMICS
- WILD ANIMALS
- HARDBOILED ANIMAL COMICS
- EATING RAOUL (movie tie-in)
- DIP STORIES 1
- DEAD STORIES
- CUTEY BUNNY 1
- FREAK BROTHERS 7

In Barcelona, EL VIDOPA continued to appear regularly with occasional American reprints and a lot of new art by the regulars.

Army Surplus Komiks Featuring Cutey Bunny #1

When Corporal Kelly O'Hare fondles her magic amulet, she changes to...Cutey Bunny, a sexy, female, superhero rabbit. As she herself would say: Gosharooty! And Cutey Bunny is cute, with that kind of wide-eyed, innocently luscious appeal brought to full, pulsating life by Messrs. Joshua Quagmire and Fatty Tubbins (who???). She is a dumb bunny parodying the quintessential dumb bunny—complete with Cutey Bunny centerfold, several glimpses of flashing garters, and a wardrobe that mainly isn't! Writer Quagmire pokes fun at superheroeic myths and comics formulae we've all come to know only too well. Check out the priceless bar scene in "Space Gophers, Inc."—one to rival that of Star Wars! Are we having fun—ny animal renaissance yet?! —Di Schutz





NOW, CAB, YOU'RE
NICE TO ME.

In 1976, Cab Calloway and Bryant Rollins put together OF MINNIE THE MOOCHER AND ME, which was, more or less, an autobiography of Calloway. Most of you are aware that Robert Crumb revived the catchphrase, "Keep on Truckin'" circa 1967, but what you may not be aware of is where he got it and just what tradition he was evoking when he used it. The panel was ripped off almost immediately, became a poster, a bumper strip often seen on the mudflaps of Big Macks, a button--you name it. Grateful Dead sang a song called "Truckin'" on their AMERICAN BEAUTY album. But thirty years before, Truckin' was one of the figures in a dance called The Big Apple (read about it in an issue of LIFE from '37). Now, that LIFE didn't mention a thing about ONCE IN A LIFETIME which, I find, is the origin of the new dance--Truckin'. Lena Horne was in that show, but the stars were Nina Mae McKinney, Ethel Waters, and Aida Ward. Here's what Harry Sobol had to say about this particular Cotton Club review: "It wasn't the singing that got the crowds to the Cotton Club in the show that Lena worked in. It was a new dance--'Truckin',' to music by Rube Bloom and Ted Koehler. The Nicholas Brothers led the chorus girls in the number and that year the entire country trucked."

Duke Ellington played the Cotton Club frequently during the 30s and his trumpeter player was a guy named Cootie Williams. Well, we all know an artist who does a character called Coochy Cooty--Robert Williams. No connection there. Just interesting coincidence. Though the square-shouldered Zoot suits Williams puts on some of his characters appeared first on the Harlem Lindy-hoppers circa 1927 (only much later to be seen worn by the Chicanos in Luis Valdez' recent movie. Originally, according to Calloway's HEPSTER'S DICTIONARY, Zoot referred to "Over-exaggerated as applied to clothes." By the 40s, 'Zoot suits' were manufactured. See Tom Sanchez' novel,

THE ZOOT SUIT MURDERS, source for the Valdez film. See also Haley's THE AUTOBIOGRAPHY OF MALCOLM X.

'Truck,' to the Hepster of the thirties, was going somewhere. "Think I'll truck on down to the ginmill." The dance was introduced at the Cotton Club in 1933.

Calloway's autobiography contains a lot of history relevant to the study of comic art. One of his close friends was Elmer Simms Campbell, the black cartoonist who designed the ESQUIRE logo, Eskey (the little guy with the bug eyes) and did most of the Harem gags run in the mag during the 1930s (ESQUIRE started in 1933 in the format PLAYBOY now uses--only later did the staff shift to the large format--now they're back to a perfect-bound format.) Campbell died of cancer in January of 1972.

Most of you know Calloway from his appearances in the Betty Boop cartoons (they ran from 1930-39 out of the Fleischer Studios), but the form had no status to Calloway and he doesn't even mention Betty in his bio. He refers to the cartoon as a short subject, "a funny version of MINNIE THE MOOCHER."

Calloway is still around. He did his number in THE BLUES BROTHERS. I recommend the book to any of you doing research in the area of early Crumb or those into the music and dance styles of the 30s and 40s. Lots of quotations from reviews and many pictures.

-CLAY GEERDES

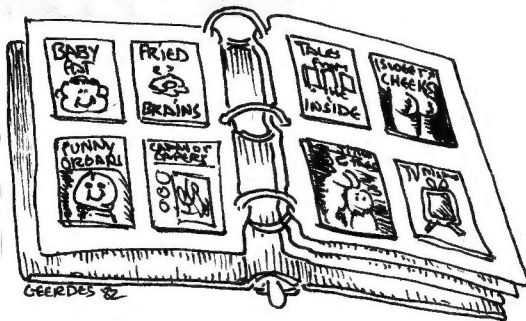
HOLLYWOOD RED: THE AUTOBIOGRAPHY OF LESTER COLE. (1981, Ramparts Press, Palo Alto, 94303).

If you're trying to make your living via writing, drawing, filming, or any of the contemporary creative entertainment arts, Lester Cole has a lot of good inside information to share with you. Cole, one of the Hollywood Ten who went to the joint rather than play ball with the House Un-American Activities Committee, tells what it is like to try to make a living as a writer while maintaining a personal ethic. The question was whether or not America was in fact a country in which one was free to belong to any party or organization one chose. The Committee decided not. What this whole thing boiled down to was a battle between the bosses and the workers. If you try to organize a union and get a fair share of the profits of your labor (scripts, in Cole's case), the bosses label you a Communist and do their best to get you blacklisted and put in jail. In early Hollywood, writers were the creative force, yet they got next to nothing for their labor while the big studios made fortunes off the films. It's a game that started with the old Robber Barons years ago. If the workers or the peasants want a piece of the pie you accuse them of subversion and get them killed or jailed. Steinbeck told

it well in IN DUBIOUS BATTLE (1936) and THE GRAPES OF WRATH (1939). Why was Hollywood attacked by the Committee? Because that was the route to headlines. If the Committee had gone after union organizers in Sioux City Iowa or Pine Rock, Arkansas, they wouldn't have gotten an inch in the New York TIMES, hence the attack on Hollywood. In HOLLYWOOD RED, Cole spells out red-baiting and its ultimate consequences for himself and the Union he founded for writers in Hollywood. He tells the story of Ronald Reagan's shift from the left to the ultra-right. This is a book about the high cost of ethics in America, one you students of the sixties will want to study carefully. Lester Cole is 78 and he's still active--teaches filmwriting at the University of California.

-Clay Geerdes

EXCUSE ME, MIZ. DO YOU KNOW THE WAY TO...



HOW TO STORE YOUR MINI COLLECTION.

Get a large 8 1/2 x 11" binder, the best one you can afford.

Get heavy plastic report covers, not the flimsy ones that wear out at the edges in a few months. The good ones cost from 27¢-35¢ at office supply stores.

Get some heavy 8 1/2 x 11 paper (60-67 pound stock).

Mount four minis on each side of the cardboard and slip inside the plastic sleeve.

You can put the pages in alphabetically or chronologically (use the COLLECTORS GUIDE TO NEWAVE COMIX or THE OFFICIAL GUIDE TO UNDERGROUND AND NEWAVE COMIX for reference).

I have found that one of the large binders will hold my entire collection of COMIX WORLD minis--183 at this writing (12-17-82). In separate binders, I have my sets of CASCADE, COMIX WAVE, and other significant minis (BANANARAMA, GIZMO, GOODIES, etc.).

For mounting, I put one circle of scotch tape on the back of the mini and press it down to the page. This allows me to remove or add a mini without any damage.

This is an easy way to store your mini-collection and a comfortable way to display the comix for friends or other collectors who may stop by.

Another way to bind the minis is to use a wax sealer (available in many instant printing shops). I have a set of my BABYFATS (31 to date) made into one of these big little books.

-CLAY GEERDES

The invention of printing made communication the property of the elite, gave certain factions of society control over others--who controls the flow and content of information controls what people think and ultimately how they will act. Printing transcended the oral tradition thus making language more stable and unified. But did it work out that way? Is the version that is printed necessarily the true one? Of course not. In a class society the printed version is more likely to reflect the interests of those in power than any objective truth. Ironically, just as print took communication out of the hands of ordinary people, the development of higher technology, particularly printing machines--a la xerox and Kodak and IBM has now returned print to everyone. All that is necessary is a little know-how and that is simply acquired in any copy shop. Since the instant presses make their money off the machines, they are teaching everyone how to use them. Once you learn to use a copy machine, you can print anything you please; this means you can write your own version and spread it around for people to read. You can do a newsletter about anything. You can write articles, draw comix, paste-up news articles and correct or comment on them--it's now possible to have yoursay instead of accepting the official program. It is no coincidence that the proliferation of small magazines and newaves has accompanied the growth of the printing machines.

The mini-comix are printed on a Xerox 8200. This machine produces a copy that is often sharper than the original. It will reduce artwork and you can print two-sided material on it. The cost is 10¢ a copy or less in most stores and some of them have special rates if you leave the original with them and get it done overnight.